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ABSTRACT

This set of papers documents evaluation research methodologies that have emerged during the course of evaluating arts in the schools programs over a 6-year period. The papers follow in chronological order, from an early program involving practicing artists in inner city schools, to a report of a follow-up evaluation study 5 years after the inception of the program, and then to a revised model of an arts program based on direct experiences and feedback from the previous programs' evaluations. The final paper reviews and refines the emerging methodologies that have evolved from those evaluations and responds to the problems inherent in evaluating arts programs. Evolving evaluation methodologies are not the results of hit and miss procedures but of responsive evaluation. The evaluation must display many of the same characteristics found in aesthetic education. They must be dynamic, interactive, sensitive to a range of expressive modes and idiosyncratic behavior and outcomes, and capable of extending our understanding of reality. (Author/GK)

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EMERGING METHODOLOGIES FOR THE EVALUATION OF ARTS IN THE SCHOOLS

Harriet Talmage, Sue Pinzur Rasher, Joan Duggan, and Ann L. Schubert
Office of Evaluation Research
University of Illinois at Chicago Circle

Abstract

This set of papers documents evaluation research methodologies that have emerged during the course of evaluating arts in the schools programs over a six-year period. The papers follow in chronological order, from an early program involving practicing artists in inner city schools, to a report of a follow-up evaluation study five years after the inception of the program, and then to a revised model of an arts program based on direct experiences and feedback from the previous programs' evaluations. The final paper reviews and refines the emerging methodologies that have evolved from those evaluations and responds to the problems inherent in evaluating arts programs.

Evolving evaluation methodologies are not the results of hit and miss procedures but of responsive evaluation. For arts programs which justify arts in the curriculum as a synthesis of "knowledgeful feeling" and "feelingful knowledge," the evaluation must display many of the same characteristics found in aesthetic education. It needs to be dynamic, interactive, sensitive to a range of expressive modes and idiosyncratic behavior and outcomes, and capable of extending our understanding of reality. We have not come up with the model for evaluating arts education programs. We can only use the most appropriate designs and methods of evaluation research presently available and push the screens of convention enough to permit us to appreciate unique forms of meaning.

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EMERGING METHODOLOGIES FOR THE EVALUATION OF ARTS IN THE SCHOOLS

Office of Evaluation Research
University of Illinois at Chicago

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Emerging Methodologies for the Evaluation of Arts in the Schools: Introduction[1]

Harriet Talmage
University of Illinois at Chicago

This symposium is concerned with evaluation methodologies for school-based arts programs. Standards for critical evaluation of aesthetic products are beyond the purview of the symposium, as is evaluation of an arts program in an ideal setting. We are concerned with the challenging process of introducing an arts program to a large urban school system, in spite of constraints and obstacles, and of providing evaluative information to assist in the program's improvement and continuation.

The forces working against aesthetic education run the gamut of the money crunch, little or no slack time in the curriculum, recent emphasis on "fundamental" skills, lack of understanding of the "specific and unique character of art itself" (Eisner 1972, p.8), paucity of competent staff to carry on art education programs on a day-to-day basis, and the inhibiting nature of a large school organization with its multiple rules and regulations. Given these constraints, we are exploring three issues in arts program evaluation:

1. Is an arts program, introduced by an outside agency, using practicing artists who have had varying experience with and tolerance for the confines of a highly structured institution, implementable given the above conditions?

2. Can an arts program, predicated on the assumption that the arts extend the way we know (beyond its contribution as sensory stimuli for enhancing cognitive learning), find acceptance in the school curriculum?

3. Can such a program affect the ways teachers teach and students learn?

While the issues are stated as straightforward evaluation questions (similar to measuring achievement effects of a new science curriculum or a reading program), the second and third questions present challenges to standard evaluation research methodology. They certainly call for methods sensitive enough to capture and measure those special effects related to art experiences.

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[1] Introduction to the symposium "Emerging Methodologies for the Evaluation of Arts in the Schools" presented at the American Educational Research Association annual meeting, Division D, New York, March 1982.

Many of the so-called special effects have been identified and discussed by Eisner (1981), Lovano-Kerr (1981), Madeja (1976), Broudy (1964) and others. The effects include extending our understanding of reality, creating unique forms of meaning, employing a range of expressive modes, encouraging idiosyncratic approaches, and stimulating our senses to perceive stimuli beyond the screens of convention. Agreement is lacking, however, on the justification of the arts in an educational program. Two positions emerge: (1) The arts have a valuable role to play in their own rights; they make an essential contribution to the development of one's personhood that goes beyond what is acquired through the study of the disciplines. (2) The arts play an instrumental role in the curriculum by providing emotional sensory qualities that enhance learning activities and academic achievement.

In the first case the arts enlarge the sensory capabilities thus heightening the way we come to know reality. In the second case the arts encourage ways of learning that can be applied directly to mathematics, science or reading instruction. If an arts program is predicated on the second position, then the usual program evaluation designs and methodologies are appropriate. However, if the role of the arts in education is to encourage ways of internalization that are idiosyncratic, then the usual methods available to program evaluation may not be responsive to documenting the special effects.

Finding appropriate evaluation methodologies to respond to the three questions constitute the central issue running through the symposium papers. The papers follow in chronological order, from an early program involving practicing artists in inner city schools, to a report of a follow-up evaluation study five years after the inception of the program, and then to a revised model of an arts program based on direct experiences and feedback from the previous programs' evaluations. The final paper reviews and refines the emerging methodologies that have evolved from those evaluations and responds to the problems inherent in evaluating arts programs.

Urban Gateways

Urban Gateways is a private arts education agency providing performances and participatory arts experiences for students in the Chicago Metropolitan area, with supporting programs for teachers and parents. The organization has extended its services to 750 schools, involving approximately 600,000 participants.

Model Builders and Arts For the Basic Curriculum

Model Builders Project, developed and directed by Urban Gateways, was a project funded over a three-year period (1976-1979) for the purpose of creating and testing a viable model which would bring art-related activities into the curriculum of participating schools. The first paper, entitled Model Builders Evaluation and Follow-up Study, describes the program and the problems of fitting a standard program evaluation design to a dynamic program implemented under unusually constrained conditions. The second paper describes the extension of the Model Builders project and evaluation models into the Arts for the Basic Curriculum (ABC) project. The final paper chronicles the emerging evaluation methodologies.

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Emerging Methodologies for the Evaluation of Arts in the Schools: Model Builders Evaluation and Follow-Up Study[1]

Sue Pinzur Rasher and Harriet Talmage
University of Illinois at Chicago

Purpose of Model Builders Project (Talmage, et al., 1979).

The purpose of the Model Builders Project (MBP) was to integrate art-related activities into the existing curriculum of urban, lower socioeconomic schools and thereby enrich the lives of students, parents, and the general community. At the inception of the MBP, five goals were formulated to give direction to the program:

1. To enable teachers to integrate the arts into the teaching of core curriculum;
2. To sustain and promote new avenues of communication between home, school, and community;
3. To enable children to use the arts as a resource for communication and self-realization, and as a means for sharpening perception and facilitating conceptual learning;
4. To strengthen the skills and understanding of the artist/instructors who plan and carry out the program;
5. To continue research and development of replicable models for the integration of the arts into the total instructional program.

Description of MBP

Model Builders was designed as an impact model (see Figure 1). Practicing artists were the key to opening unique aesthetic experiences to teachers, students and parents. Each building principal was responsible for urging a group of teachers (about a dozen or more) to enroll in a course conducted by a

[1] A paper presented at the symposium "Emerging Methodologies for the Evaluation of Arts in the Schools", American Educational Research Association annual meeting, Division D, New York, March 1982.

practicing artist. Parents were also encouraged to participate, as were principals. All participants were to form a cohesive group within the school as they shared art experiences as a group and with their classes. Each school had the option of selecting the type of art course desired; possible choices included creative movement, creative drama, storytelling, filmmaking, sound, word power, video, visual arts, photography, and creative writing. While working with teachers in a series of course sessions, the artist also visited each teacher's class, observing and encouraging the teachers as they carried out course activities with the students. The artist also worked with the students while the teacher served as helper and observer. In addition, the artist working in a school engaged the parents in a school-based art project. Thus school and home combined to provide greater impact upon students that would not have been possible if parents were not involved.

The model provided for diffusion by exposing other students in the school to Model Builders activities. For example, during the year artists performed at school assemblies. Teachers attending these performances were expected to provide extensions through class learning activities. Another program feature was a series of inservice sessions which brought the artists into close working relationships with all teachers in the participating school. In addition, field trips to professional dance and symphony productions and art museums were arranged. Figure 1 illustrates the impact model underlying the Model Builders project.

Sample

Ten Chicago inner city schools with the following characteristics were selected to participate in the MBP: 1) served a large minority population, 2) situated in lower-income areas of Chicago, 3) completed an application for participation in the MBP, 4) demonstrated a commitment of teachers, administrators, and parents to participate in MBP and its evaluations, and 5) agreed to provide necessary physical facilities and equipment. By concentrating the Project's resources in ten sites, the effects of a total impact program could be tested without straining MBP resources. A total of 13 experimental schools (one site included a cluster of four schools) participated in the program. The MBP continued in the ten sites through Year Two. In the third year, the site became an Academic Interest Center in the Chicago Public School System's Access

to Excellence Program. In addition, in the third year one school site by mutual agreement discontinued participation, leaving eight schools in the project. Two years later, seven of the original schools participated in the follow-up study.

Two comparison schools were also selected and examined over the three year period. One comparison school was viewed as a "model" inner city school. The other was plagued by many of the stereotypic problems one might associate with an inner city institution.

Year One Evaluation

The MBP evaluation in Year One utilized a rather traditional, quasi-experimental design. Three groups of teachers and students were identified: 1) experimental (EXP) MBP participants, 2) comparison 1 (C-1): non-MBP participants in the 10 sites, and 3) comparison 2 (C-2) non-MBP participants in one of the two comparison (non-MBP) schools. Structured interviews, self-reporting questionnaires and structured classroom observation rating forms were used to collect data. The data were analyzed by comparing the three groups as follows: 1) EXP, C-1 and C-2 classrooms and students' perceptions of their classroom learning environment, 2) EXP and C-1 students on degree of program implementation, 3) EXP, C-1, C-2 teachers on art-related activities, and 4) EXP teachers and artist/instructors on course evaluations. Thus, the tenets of good quantitative research design were followed.

When the data were analyzed, these measures discerned little project impact. Yet, when evaluation staff visited the schools, there were signs of project awareness and activities. There were also signs of external forces that impeded the functioning of the project.

Early into Year One of Model Builders, the school system introduced a Continuous Progress/Mastery Learning program in reading and mathematics. The tracking of student progress and the burden of "accountability" reached down from the central office, through the district superintendents' offices, to the principals, and finally to the teachers. The reward structure was evident; hang the concept of a balanced curriculum...full steam ahead on reading and mathematics. To compound the problem of implementing Model Builders (tied as it was to creating a principal-teacher team support network), by the close of Year One the central office carried out a major teacher and principal transfer

program in order to comply with federal desegregation guidelines.

The quantitative measures that had been used provided information in some areas, but failed to capture or tended to overlook important, elusive anticipated and unanticipated effects.

Years Two and Three Evaluation

Need for a different approach. It was evident to the evaluation staff that both internal and external occurrences impinging on the project were not being captured by traditional instrumentation. In addition, each school presented its own unique problems regarding program implementation beyond the overarching interference of Continuous Progress/Mastery Learning and staff transfers. How the project in each school worked through the implementation constraints was as important to the issue of program diffusion as documentation of effects across schools. Aggregating data appeared to lose important program effects specific to a given school; hence, explanatory power was lost. If Model Builders was to be a viable program, it needed to be flexible enough to adapt to the situational needs of each school. The evaluators concluded that the instruments were too tightly structured to capture what was really happening in the schools and to the schools. Rather than blaming the apparent lack of program effects upon the forces external to the program, the evaluators felt a need to gather more personal and detailed descriptions of each school. In order to obtain a clearer picture of how the project functioned under differing and common sets of constraints at different school sites, the evaluators developed a mini-case study procedure. The mini-case studies were to be conducted in Years Two and Three to examine impact both within a given site and across all sites (in addition to the types of data collected in Year One).

Obtaining approval to conduct case studies took some planning because of reluctance on the part of school staff to allow evaluators unlimited access to the schools. In order to facilitate cooperation, a prominent national bank, as a civic gesture, hosted a luncheon meeting in its executive suite for all principals from the experimental and comparison schools. At the meeting, the evaluators shared the first year's data, provided each principal with the specific findings of his/her respective school, discussed some of the problems of getting at subtle types of data, and eluded to the mini-case study design.

At this point, one forceful principal, setting a cooperative tone, recognized the need for the evaluators to obtain a more intimate picture of Model Builders' functioning, and suggested giving the evaluators carte blanche in the schools. Peer pressures and clarification of the focus for the evaluation brought the more reluctant principals around to the acceptance of mini-case studies.

Mini-Case Studies Evaluation plan. Data for the mini-case studies were gathered from semi-structured, albeit open-ended observation and interview instruments by trained observers and interviewers. The School Observation Form and interview forms were devised to yield parallel data, yet were sufficiently flexible to permit gathering of data which did not fall into discrete, predictable categories. (Sample items from all key instruments are presented in Appendix A.) Thus each mini-case study included information unique to a school as well as comparative data that were also amenable to aggregation. In the experimental schools, the primary purpose of the instruments was to reach all persons who could in some way affect the program and could add important perspectives on the functioning of the program. Thus, potential data sources included principals, other school administrators, teachers, custodians, lunchroom personnel, office staff, students, school community representatives and parents, as well as the artist/instructors and the agency's staff. The School Observation Form was divided into nine sections: 1) physical characteristics, 2) social and inter-personal environment, 3) materials and equipment availability and utilization, 4) academic environment, 5) evidence of MBP-related activities (for the control schools, general arts-related activities were observed), 6) classroom environment, 7) behavior norms, 8) parents and visitors, and 9) overall impressions. For each section, semi-structured, open-ended questions were responded to (e.g., describe examples of social interactions you observe in the lunchroom; describe the relationship of teachers to each other--do they freely socialize or keep to themselves) and general, non-structured, open-ended impressions of the evaluators were recorded (e.g., characterize the social environment; what is your overall impression of this school; how does the reward system work). The only restriction on the open-ended impressions was that all statements had to be supported by observable evidence (including statements by data sources). For example, if an observer stated: "Although there is little evidence of Model Builders' activities in classrooms, there is indirect evidence of MBP impact," accompanying data to support that

statement were required: "No MBP-related activities were observed in the classrooms. However, several teachers reported using drama in one form or another in their classes, and in several classes art projects from last year's MBP involvement were on display." (Data sources: classroom, hallways, teachers.)

The Principal Interview was divided into six sections: 1) MBP demands on the school's operation, 2) extent of principal involvements and support of MBP, 3) effectiveness of MBP activities in school, 4) observable changes in academic or social environment that can be attributed to MBP, 5) extent of teacher and parent involvement in MBP, 6) external forces affecting MBP's implementation. Interviewers were instructed to cover 16 specific points in the interview; however, probing questons, the order in which points were covered, and additional questions (based on what had been observed during completion of the school observations) were left to the discretion of the interviewer. The interviewees were encouraged to document all statements with examples.

School Observation Forms were completed independently by 3 observers who each spent an entire day at the school. Observers were given free reign by the principals to enter any and all classrooms and other school facilities (lunchroom, playgrounds, gyms, special-function rooms, etc.). Principal interviews were conducted by the designated leader of each three-person observation team. Semi-structured interviews with the school-community representatives, and informal interviews with custodians, parents in the building, office staff, food service staff, faculty and students were additional sources of data. On completion of the observations and interviews, the three-member teams combined their information and impressions on a single observation form, from which the team leader wrote a draft summary case study and submitted the draft to the other team members.

The team leader of each three member evaluation team was involved with the MBP evaluation from its inception. Thus, over time, a strong relationship of trust developed between the evaluation team leader and school principal.

Implementation Questionnaire. Upon reviewing the Year Two and Three Evaluation Plan, several artist/instructors felt that the content of the individual courses was being ignored. The evaluators agreed, and asked each artist/instructor to list his/her major course activities. From ten to 23 activities (depending on the course), along with five general MBP activities,

were included on a Teacher Implementation Questionnaire, Artist Instructor Implementation Questionnaire, Student Interview (ten selected activities), and Teacher Interview. On the Teacher Implementation Questionnaire, respondents indicated which of the activities they had been involved in, their reaction to the activity, whether they used it in their classroom, ease of implementation, and student reaction. On their Implementation Questionnaire, artist/instructors rated each of the activities on ease of implementation, participant (teacher) reaction, and success of implementation. During interviews, course participant and non-participant teachers indicated which of these activities were (for participants) or would be (for non-participants) most useful to them. Finally, during interviews, students were asked which of ten activities they remembered doing in class.

In combination with participant Course Evaluation Questionnaires, the above data were used for course evaluation and planning. Artist/instructors and MB staff singled out these data as being the most influential in course planning and revision.

Data Analysis and Emerging Methodologies

A detailed account of the organization, quantification, and analysis of the mini-case study and quantitative data has been reported elsewhere (Talmage and Rasher, 1981). Basically, the analysts discovered that the quantitative and mini-case study data provided more than different types of information regarding the MBP. Integration of the data permitted the evaluators to reach higher levels of understanding. In addition to the two data forms providing supportive information, a spiral effect occurred: each type of information when combined displayed a dynamic interconnectedness. The integration lead to a synthesis, producing new variables not previously identified. By obtaining macro (across schools) and micro (within schools) views of the project in action, new variables were identified which contributed to the understanding of some important changes noted, but not expected in the schools.

As an example, over the three-year period there was a subtle swing from almost a total math and reading curriculum in the schools to one which included some social studies and science, and in some of the schools an assortment of art-related activities. If these signs had been pooled across schools, they would have escaped notice.

By looking at evidence from the micro perspective, we could then explore the question of why schools differed given the same central office directive on the Continuous Progress Program. From the case study data the principal emerged as a central figure. By quantifying the principal's input and adding that as a new variable in an impact equation, we obtained a plausible explanation for the artists' effectiveness, for teachers within a school forming into cohesive groups, and for the extent of parent participation. It appeared that a certain type of principal was needed to bring about this effectiveness. The same schools where we found abundant evidence of rich art-related activities were the schools whose principals valued broader curricular offerings rather than a total commitment to the Continuous Progress Program. These were the principals who came to value aesthetic experiences as integral to a balanced educational program. In exploring this "valuing," the principals reported seeing how the arts were bringing to the lives of their students a new sense of self. Rather than taking time away from the "essentials," Model Builders was providing students with successful experiences, both of value in their own rights and in transforming one set of successful learning experiences into positive attitudes toward learning in general. In these schools where the principals chose to focus solely upon the Continuous Progress Program, Model Builders was left to struggle along as best it could without school level support.

Another aspect of the evaluation design proved important. By retaining the comparison group model, we were able to study the effects of a school system's policy common to both groups of schools. If the program could overcome the enormous constraints of Continuous Progress and desegregation-mandated personnel shifts, this indicated the ability of the program to work in less than ideal settings.

Usefulness of Evaluation to Model Builders and Urban Gateways Staff

From a comprehensive evaluation design that included quantitative and descriptive data on the macro and micro levels, and comparison groups within schools at the teacher level and between treatment and nontreatment schools, we were able to document the following:

-- skills and understandings practicing artists need in order to work effectively in the school setting;

-- the level of principal support necessary for creating and sustaining

a cohesive teacher group;

-- types of course activities most useful to course participants;

-- changes in the classroom learning environment that could be attributable to Model Builders;

-- degree of teacher involvement in art-related lessons over and above program participation requirements;

-- shift in curriculum priorities toward a balanced educational program;

-- level of parent involvement as related to principal support;

-- type and extent of art-related activities in the classrooms;

-- level of diffusion of Model Builders activities to nonparticipating teachers' classes.

Thus, the three year MBP study provided direct data for program improvement. In addition, it satisfied external funding requirements.

The Follow-up Study (Talmage, et al., 1981)

Two years after the conclusion of Model Builders, seven of the original schools were involved in an Urban Gateways' sponsored Artist-in-Residence (AIR) project. The project incorporated many of the suggestions in the summative evaluation of Model Builders, especially the need to provide close teacher-student-practicing artist ties at the classroom level, as well as the role of the principal in sustaining a school climate that valued the arts.

Near the close of the 1981 school year, the evaluators were asked to conduct a follow-up study of the Model Builders project in the seven schools in order to determine the longer range effects of Model Builders two years after involvement in the project and to examine the extension of the model as a viable approach for Urban Gateways to use in working with the schools. The AIR program itself was not evaluated in this study.

Returning to the schools with an intrusive evaluation design does not endear evaluators to school personnel. However, the cooperative approach to evaluation over the three-year life of Model Builders held us in good stead. Each principal was contacted personally; a tentative evaluation design was explained with an open invitation to further shape the design. The suggestions proved invaluable on two counts: first, they strengthened the evaluation plan; second, the suggestions made the evaluation feasible to implement given the time of year in the school calendar.

The mini-case study approach developed in the last two years of Model

Builders was utilized for the follow-up study. Two-member evaluation teams visited each school, interviewed principals at length, observed the artist-in-residence as he/she worked with a class, conducted a "spot" observation of the building for signs of art-related activities, talked informally to students and staff, and administered a teacher questionnaire. The evaluators were greeted like long, lost cousins. The teachers and principals had much to say and welcomed the opportunity to share their experiences, feelings and offer suggestions. We attribute this openness in great part to their seeing evaluation data that they had previously contributed to in Model Builders acted upon in the development of the Artist-in-Residence program.

Due to the time constraint and limited funds, the mini-case study approach was stripped to its essentials. Even using a scaled-down form, the case study evaluation was sufficiently detailed to provide evaluators with another "slice of life" in the schools from which project impact could be assessed. The evaluators concluded that Model Builders had played and continues to play a role in the schools beyond that of a pleasant, though momentary, interruption in the educational program. Model Builders and its successor program add a dimension to the educational program of the students in these schools that they could otherwise not experience, either in school or out of school. Involvement in the arts programs offers students exposure to new ways of relating to objects, to others and to themselves, and new ways of knowing about objects, others and themselves generally not attainable in a basic skills curriculum.

The principals were moving away from the position of justifying the arts for their role in enhancing academic achievement; rather, they were coming closer to the position of justifying the arts for their own intrinsic worth to each individual. Several quotes from the follow-up evaluation highlights this point:

-- Art is not just a subject, it is so much more.

-- Artists are more real to students when they are accessible. Younger children get a thrill out of just touching the artists.

-- Without it (Model Builders) the school and the curriculum fail to provide a fully balanced educational program.

-- Teachers are taking a more relaxed approach to education which results in livelier classrooms where students are not afraid to speak.

-- The program sets a tone which cannot be measured in achievement gains.

-- Our students lead desperate lives. Through the Urban Gateways programs they are exposed to the arts...not otherwise open to them. They now respond to the dance as well as express themselves using the dance concepts.

From the mini-case studies, it was evident that the Urban Gateways' models for involving practicing artists in school life require enormous skill, dedication and support, from inside the school and from an external agency. Not all practicing artists function successfully within an institution as formally structured as most large school systems. And not all teachers have the tolerance for openness, divergent approaches, and seeming lack of closure. Many teachers are only comfortable with the "single right answer" paradigm, and most students are trained to respond in this manner over the years. Over the five year period, changes are perceptable. It takes an external agency, however, to bridge the relationship between the artists and the institution's personnel in accepting where each is and in working together productively. It is clear from the mini-case studies that the practicing artists are essential to the program model. The school personnel agree that the practicing artist must remain external to the bureacracy of a large school system. The artists bring a fresh, vital way to approaching objects, people and self unincumbered by the usual rules and regulations that govern the daily world of schooling.

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Emerging Methodologies for the Evaluation of Arts in the Schools: Arts for the Basic Curriculum Evaluation[1]

Joan Duggan and Ann Lynn Lopez Schubert
University of Illinois Chicago

Background

The design of Arts for the Basic Curriculum (ABC), an arts in the schools project, grew out of the experiences of the Urban Gateways' staff with bringing practicing artists into working relationships in schools via their Model Builders and subsequent Artist-in-Residence projects. ABC may be viewed as the third phase of this evolving strategy to incorporate arts into the basic curriculum. The ABC project drew from both of the earlier Urban Gateways' models those features which had proven feasible and effective with inner city schools and currently represents an attempt at transfering those features to a more diverse population.

Purpose of ABC

The purpose of the ABC project, similar to its predecessors, was to bring art-related activities into the life of the classroom in ways that touched the lives of the students and their teachers. The Arts for the Basic Curriculum project was designed to demonstrate how collaborative programming by arts institutions, arts education organizations, and schools can achieve the systematic and continuing integration of the arts as a component in the education of every student.

In order to examine the intent of the program, six lines of inquiry were formulated:

1. Extent to which the various program components are implemented;
2. Degree to which teachers, parents, and students are receptive to ABC program components;
3. Extent of teachers' utilization of art-related activities in the on-

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[1]A paper presented at the symposium "Emerging Methodologies for the Evaluation of Arts in the Schools," American Educational Research Association annual meeting, Division D, New York, March 1982.

going classroom educational program;

4. Effectiveness of artists-in-residence in relating to teachers and students and in working under the usual school constraints;
5. Changes in the school environment that reflect infusion of the arts in many areas of the educational program;
6. Effects of ABC program components in broadening students' understanding of the arts and spin-off effects on other aspects of students' learning.

These six lines of inquiry were used in an attempt to answer the three underlying questions of how satisfactorily an outside agency could implement an in-school arts program using practicing artists, what level of acceptance the program could find within the school's curriculum and if the program could affect the ways teachers teach and students learn. Also it was hoped that these foci could provide documentation of the special effects related to exposure to the arts.

Description of ABC

ABC extracted from Model Builders and Artist-in-Residence projects those program features that appeared to have the best pay-off for providing teachers and students with intimate contact with practicing artists. Rather than repeating the Artist-in-Residence's approach of a two-way interaction between artist and teacher (with student contact peripheral), the ABC project activities initiated a three-way interaction that involved an artist, a teacher, and a classroom of students per group. Thus the artist served less as a teacher to the classroom teachers, and more as an exemplar, a model for working with students in the classroom. ABC provided for a variety of activities in which students, students and teachers, and teachers worked closely under the lead of the artist. From what had been learned in the Model Builders project, ABC extended the types of activities involving parents. These activities provided parents with the opportunity of working with the artists assigned to the school in addition to working with teachers and with students and teachers.

Features of the ABC project include residency workshops, teacher inservice workshops, performances and demonstrations, residency-related curriculum materials, parent workshops, teacher meetings, culminating events, exposure to CEMREL activities (Years 2 and 3 only), and the development of a home/school/

agency cooperating organization. The integral component of the project, the residency workshops, were organized and presented by the artists in each classroom in each participating school. Classroom teachers chose from among the possible residencies (actors' theater, architecture, dance/movement, drawing/movement, mime, murals, music, process and product, puppetry, storytelling, and writing), each of which consisted of six artist-taught classroom sessions. Teacher inservices served as the major introductory vehicle for the residencies together with all-school assembly demonstrations. Associated with each type of residency, curriculum materials were available to provide suggestions and a record for that medium's development.

Performance groups were brought into the schools and student field trips were arranged for attending concerts, museums, and special events. For some residencies, specific field trips were organized as culminating events, e.g., the culminating event for a puppetry residency consisted of a field trip to a museum to see a special exhibit on puppets. Also, a parent and teacher reception was hosted by the Art Institute of Chicago and, where feasible, parent workshops were arranged.

Overall, the global focus of the program was to develop a cooperating organization involving parents, teachers, artists, principals, and community resources in an attempt to generate a more complete educational experience for the students. The principal remained the key contact between the artist and teachers and between the overall program and ABC staff.

Sample

Participation in ABC was a school decision; in contrast to the Model Builders and Artist-in-Residence projects, all teachers and students took part in the various components of the project. Practicing artists were assigned as residents to each school to work with small groups of teachers and their students. A three-year commitment of participation was elicited from each school. Six schools are currently involved in the program, including three city public schools, one city parochial school and two suburban schools (from the same school district). These schools serve a wide variety of student backgrounds including inner city black, middle class integrated, working class Hispanic, middle class black, and blue collar white populations. The 1981-1982 school year represents Year 2 of the ABC project.

Year 1 Evaluation

As a result of the two earlier Urban Gateways' arts program evaluations, it was determined that the ABC evaluation design in Year 1 should incorporate two types of investigation (quantitative and descriptive) at two levels of analysis, macro (among schools) and micro (within school). Twelve evaluators, assigned two per school, participated in the study.

The quantitative portion of the micro level of the evaluation included aggregating numerical ratings obtained from teachers on three project components (residency workshops, performances, and inservices), from artists on one project component (residency workshops), and from each evaluation team on an overall assessment of the six lines of inquiry as listed on page 15. (Sample items from the instruments may be found in Appendix B.) To complement and generate contextual meaning for these numerical ratings, five groups of project participants were interviewed and two types of school observations were conducted by the evaluation staff members. In this way, multiple inputs from multiple perspectives could provide a kaleidoscope-like view of the program in operation.

Interviews were solicited from teachers, artists, principals, school staff, and students focusing around the categories of positive/negative effects of the project, difficulty/ease of component implementation, receptivity to the program, teacher utilization of art-related activities, and suggestions for improvement. In addition, each school's evaluation team conducted school observations to document the type and quantity of visible art-related information and displays and to provide narratives of residency workshop sessions, performances, or special events. A results synthesis was conducted after the completion of the interview schedules; this synthesis was designed in two parts: one part was to provide an indepth look at each school and the second part was to provide a means for interweaving the common threads throughout the schools.

The second phase of this quantitative/descriptive integration occurred at the comparative level among schools. Here aggregated teacher and artist residency workshop statistics could be viewed by type, by artist, or by school while inservice and performance assessments were comparable by type or by school. Also the evaluation teams' assessments of program intents were comparable across schools. As a final part of the quantitative analysis across

schools, teachers' ratings of the residencies were correlated with the evaluation teams' assessments of project intents; artists' ratings of the residencies were correlated with the teams' assessments of project intents; and, project components (workshops, inservices, and performances) were correlated with intents.

An orientation to Year 1's evaluation design is capsulized in Table 1 found on page 33.

Data Analysis and Emerging Methodologies

A detailed account of the organization, quantification, description, and analysis of the two levels of collected data has been reported elsewhere (Talmage and Duggan, et al., 1981).

Methodologically, the most interesting outcome of the ABC evaluation was the seemingly more complete informational picture produced as a result of blending the various levels and types of analysis. This blending of multiple inputs from multiple perspectives seemed to provide a more complete contextual picture of the program. For example, on the micro level, the descriptive analysis via the interview synthesis helped provide the context for meaningful understanding of the quantitative data. Specifically, it was discovered that in most cases the teacher-assessed quantitative ratings of the residency workshops were biased in a positive direction. Teachers biased their ratings, they said, because they felt that the ABC project was beneficial and that it should continue despite the need for improvement in some areas. Therefore, by means of the interview phase of the micro level of the evaluation, a contextual framework was provided for the quantitative ratings and valuable information for program improvement was obtained which helped direct further questionings and investigations. Further, the descriptive micro level analysis provided documentation of special effects, e.g., during informal teacher interviews, remembered incidents were related that, on the quantitative evaluation forms, had no formal reporting mechanism. As a case in point, one second grade teacher recalled that after her class had participated in a drawing/movement residency, a field trip to a dance studio was taken where the children were asked to join in. Upon receiving this invitation, her entire class did participate "unhesitantly and freely." What was so special about this? The teacher maintained that the way in which the residency and performing artists

had portrayed dancing as a skill requiring strength, agility and rhythmn had seemingly negated the misconception of dancing as a feminine endeavor and thereby paved the way for open expression.

"Awareness," in terms of exposure, was another area teachers cited. Awareness of different forms of art; awareness of successful experiences via art forms (one teacher was amazed that her usually quiet students atypically became leaders during a murals residency); and awareness of differences among people. In general, this broader awareness was associated with the ABC experiences.

Teachers also cited examples of how some of the artists had provided possible teaching units or strategies that appeared workable for the classroom. One observer related watching a puppeteer engage learning disabled students in dialogue through the medium of the students' self-made puppets. The dialogue itself was the amazing feature of the observation, i.e., mono-syllabic respondent children were communicating in longer or more frequent transactions.

To cite another example, a communications linkage was initiated between the school and ABC personnel to allow for monitoring daily schedule changes. The need for strengthening this linkage was identified as a result of data obtained from the micro level of analysis. The linkage helped substantiate reported incidents, bolster the creditability of reports, and in some instances initiate program changes before the disaster point was reached.

Overall then, at the micro level, qualifying the quantitative data provided for a greater contextual understanding of the project while at the same time the descriptive data provided a glimpse at the kaleidoscope of happenings occurring under the project title.

At the macro level of analysis, an overview of the entire project was presented via quantitative and descriptive means (see Table 1). The integration of these two means appears to have allowed for a more complete contextual interpretation of the data when compared with a "numbers-only" alternative. An interesting dovetailing of the two levels of analysis substantiated that schools being described as high "success" schools were also numerically "successful" relative to the other schools. Conversely, the school from which the least "success" was being documented turned out to be the school with the lowest rating on the assessment scale.

While quantitative results allowed for a more precise comparison across schools than the descriptive means alone could have provided, the descrip-

tive results at the macro level pointed to both positive and improvement project features. Improvement areas included the need for strengthened and reactive communication links, the need to limit scheduling changes, the need for further definition of the teachers' roles in the residencies, and the need for artists to become aware of and responsive to the individual school's constraints and perspectives. Positive program feedback pinpointed excellent artists, teachers responding to and following through on various supplemental residency activities, students atypically assuming leadership responsibilities in workshop sessions, and teachers sharing ideas across residencies and incorporating these ideas into classroom work. Also defined was a future-oriented concern centered around the issue of how to further the schools' experiences in the post-ABC era.

To summarize, a number of observations with respect to the evaluation design follows:

1. Without the descriptive data, the micro level quantitative analysis would have been context-free and therefore would have provided a less accurate view of the project.

2. Without the quantitative data, within-school comparisons would have required trying to find blocks of time which would accommodate indepth interviews. In many instances these time blocks would not have been feasible for either the school staff members or the evaluation staff.

3. Without the descriptive data, many of the macro level concerns cited would not have surfaced nor would they have surfaced with the consistency and amount of substantiation provided.

4. Without the quantitative data, the macro level analysis would not have generated the comparative analysis developed.

Usefulness of the Evaluation to ABC and Urban Gateways' Staffs

As a result of incorporating an evaluation design that included quantitative and descriptive data at the macro and micro levels, comprehensive contextual understanding of the project was generated. From the micro level, within school analysis could pinpoint and document unique happenings from each participant school which would not have been part of the macro level analysis. For example, in one school, it was discovered that a number of teachers felt that the ABC project had been incorporated to justify a new and very unpopular

district inservice policy. This misunderstanding was brought to the ABC staff's attention so that Year 2 of the project would not suffer from a similar negative misconception. These intraschool discoveries, unearthed through the micro level of analysis, helped ABC and Urban Gateways' staffs to plan for Year 2 more effectively than if the information was missing. Conceptually, the micro level of analysis attempted to scan multiple dimensions of the project from multiple inputs and perspectives in the most thorough manner allowed for by the time and budget constraints of the evaluation; that is, the micro level allowed for an indepth inspection of the six lines of inquiry for each school.

On the other side of the analysis, the macro level allowed for an overall view of the project in terms of broad categories and aggregates. Here commonalities throughout the schools were brought together in an attempt to gain a total perspective of the project. Some results showed that teacher and artist ratings of the residencies were inversely related while teacher and evaluator ratings of the residencies were positively correlated at a significant level, scheduling problems appeared across schools, and the need to address the issue of age appropriateness was raised for given workshops. As a result of the macro level assessments, global results for Year 1 and general recommendations for Year 2's project management and implementation were provided.

The bottom line for usefulness to the client may be summarized as follows:

Apparently the information produced by Year 1's evaluation design proved useful and desirable since (1) Year 2's evaluation design is analogous to Year 1's design (with two added components), (2) feasible recommendations from Year 1's report have been implemented into Year 2's program design, and (3) strongly positive features of the project have been pinpointed and documented. (The two new evaluation components were formulated to measure and document a new project activity, the CEMREL experience, and to attempt to get a clearer picture of parents' reactions to the ABC project.)

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Emerging Methodologies for the Evaluation of Arts in the Schools: Emerging Methodologies for Arts Program Evaluation[1]

Harriet Talmage
University of Illinois at Chicago

> The arts when studied as general education should supply what no other discipline does: the strange and wonderful synthesis we call knowledgeful feeling and feelingful knowledge (Broudy, 1980, p. 9).

In Broudy's phrases about the synthesis of "knowledgeful feeling" and "feelingful knowledge," he has integrated the two positions regarding the special roles of the arts in the curriculum. We can justify arts programs for their own sake (the essentialist position) and for the unique ways of seeing, hearing and feeling that involvement in the arts helps to bring to the disciplines (the instrumentalist position). While "knowledgeful feelings" and "feelingful knowledge" may justify the arts in the curriculum, for the evaluator of arts programs, they present an evaluation design nightmare. Emerging methodologies struggle with this nightmare, as illustrated in the two previous papers. This paper details the saga of "competent" evaluators who come out of the tradition of rigorous evaluation research design to evaluate arts programs. Among the problems encountered in arts programs are: (1) inadequacy of traditional research designs; (2) avoidance of evaluation of non-events; (3) extension and clarification of program outcomes and inputs; (4) evaluation utilization for ongoing program improvement; (5) need for collaborative partnership relationships between evaluators, clients, and program participants; (6) changes in the role of evaluators; and (7) data and data analysis.

Inadequacy of Traditional Evaluation Research Designs

The saga begins with applying the experimental design to program evaluation. Program evaluators have wrestled with this and found the design wanting. It is not that the experimental design lacks the necessary conditions

[1] A paper presented at the American Educational Research Association annual meeting, Division D symposium entitled "Emerging Methodologies for the Evaluation of Arts in the Schools," New York, March 1982.

for putting hypotheses to a rigorous test; rather, it is the program as it functions in the naturalistic setting that does not fit the experimental design. Quasi-experimental designs, for a time, seemed to offer approaches to evaluating programs, once the problem of the need for randomization of groups to treatment/nontreatment was explained away (to the satisfaction of most but the dihardest experimentalists). The pre/post - experimental/control design, while attending to important internal and external validity concerns, failed to address several pertinent issues, namely the problem of measuring non-events and the lack of imagination in identifying program inputs and outcomes.

Avoidance of Evaluation of Non-Events

Because the focus of program evaluation during the 1960's and 1970's was on outcomes, it fell victim to the "black-box" phenomenon. What was delivered in the name of the program? Charters and Jones (1973) cautioned against the lack of attention to program implementation which frequently lead to evaluating "non-events." Quasi-experimental designs do not provide a built-in caution against measuring non-events. This is not a fault of quasi-experimental designs, but a limitation when evaluation designs do not go beyond quasi-experimental designs. Figure 2 points this out.

Evaluation of many of the curricula of the 1960's and 1970's provide abundant examples of non-events that underwent evaluation. The well-designed Biological Science Curriculum Study (BSCS), built as it was around science as a process fell victim to the old memory approach, once it was introduced in the classrooms. Instead of having students memorize 200 some odd bones in the body, as in the past students were memorizing the DNA helix or the structure of a protein molecule. To guard against the evaluation of non-events, evaluations were designed to ferret out data on program implementation. We, too, provided for collecting evidence of program implementation to assure that the outcomes could be associated in some way to the arts program. This led us to a two-phase evaluation model: evaluation emphasizing program implementation and evaluation emphasizing program outcomes. Figure 3 illustrates this type of evaluation. At least we are assured that what we evaluate is the arts program the students actually receive and not the idealized program on the drawing board. Provus (1971) called this "discrepancy" evaluation, and Stake's (1967) contingency evaluation also addressed the same issue.

Extension and Clarification of Program Outcomes

The second problem that arises when not going beyond a quasi-experimental design involves program outcomes and also program inputs. Evaluation of program outcomes has been too narrowly looked at in terms, mainly, of academic achievement. Early in the Model Builders Project the arts were "sold" to school people for their instrumental value. Exposure to artists and a range of art-related activities would enhance academic achievement, so the argument ran, by making learning less judgmental, broadening teachers and learners' horizons, providing opportunities to experience sensory stimuli not previously tapped in formal academic offerings, and showing teachers how to employ these untapped sensory inputs to learning activities in mathematics, reading, and other "important" school subjects. Cooley and Lohnes (1976) and many others now caution us about the limited range of program outcomes identified in evaluation designs. Taking note of these admonitions, we searched for other instrumental outcomes in designing the evaluation of Model Builders in Years 2 and 3. These included effects on the school curricula, teaching behaviors, classroom climate, the school milieu, changes in principal's support, and degree of parent involvement. The ability of the practicing artist to function effectively in the school setting also was examined as an outcome. We also separated out the possible short term effects from intermediate and distal effects and we broadened the input base.

Of even greater importance was our reexamination with the program staff of outcomes in terms of the purpose of arts programs. It became clear that while enlarging the instrumental outcomes did improve the value of the evaluation data, we were overlooking the role of the arts in its most essential function, that is those elusive special effects noted on page 2. Our attention needed to turn to "knowledgeful feelings" in the evaluation of the Arts for the Basic Curriculum program. More on this later in the paper.

Evaluation for Ongoing Program Improvement

Another aspect of program evaluation of the arts required careful thought, utilizing the evaluation data for ongoing program modification and improvement. This required some changes in the evaluation model shown in Figure 3. Figure 4 shows the relationship between evaluation data and program improvement. In addition to comparing the "ideal" program with "what is," evaluation needs to

explain why the program as implemented failed to mirror the "ideal." Why are the program components not implemented as designed? Why is the process bogging down? Answers can reside in inherent weaknesses in the program design itself, in organizational disfunction, in problems of expectation, personnel conflicts, and in unanticipated events. In the case of Model Builders the unanticipated events included the school system's curriculum mandate and the federal faculty desegregation mandate, both of which tended to negate the arts program's intents. Thus the context in which the program is played out, as well as the process, requires the evaluators' attention.

Collaborative Partnership Evaluation

With each evaluation, the program should undergo, even produce, changes in the "ideal." It is not enough to identify the sources of the problem; the project's staff must be receptive to the information and act upon it through program and process revisions. This calls for changes in the evaluators' modus operandi. No longer can evaluators design, implement, and report evaluations without the direct input of the project staff in all phases of the evaluation. The evaluator is an educator, not in the sense of master and student, but in the spirit of a partnership. The partnership, however, is neither an adversary nor advocacy relationship, but based on mutual respect for the contributions each partner makes to the program and the evaluation. This is especially the case for evaluation of arts programs where the articulation and measurement of the elusive special effects of arts program outcomes necessitate collaborative efforts.

One example of the positive value of collaborative efforts involved the artists' input in identifying aesthetic learning outcomes. The evaluator engaged a group of artists in an exchange on aesthetic outcomes of a residency called "Process and Product: Painting and Drawing." After extensive probing by the evaluator, one artist pointed out one significant outcome, "faith in the use of materials." We talked about what this would mean to a student and how would I, as an evaluator, measure "faith." The artists displayed a wonderful sense of how a student would act if he/she had faith in the use of materials. The following are just some of the behaviors the artists identified:

-- The student would be confident, that is, not hesitant to take up the material.

-- The student would take chances with the material; not use it in limited ways.

-- The student would not regard a "mistake" as irretrivable.

-- The student would use what he/she regarded as a mistake as a way to solve space, color, and design problems in unusual ways.

-- The student would view the mistake as an opportunity to search for alternative ways to get to work with the material.

-- The student would regard his/her own mistake as someone else's solution.

-- By searching for solutions to what the student regards as a mistake, the student would become more accepting of differences in others.

The evaluation partnership is not limited to the two groups; the cooperative endeavor must also include the parties affected by the program: school administrators, teachers, other staff, students and artists. The more the constituents understand the purpose of the evaluation, the greater the likelihood of obtaining data on program implementation (i.e., probing "why" in Figure 4), changes in the school environment, and on those elusive arts program effects.

In a study of collaborative partnership Talmage and Haertel (1981) listed ten elements associated with collaboration in evaluation research. These included the following:

-- The researcher must become familiar with the educational context (that is, the network of relationships and organizational settings through which the practitioners and parents function).

-- The researcher must set the tone for groups to receive each other as valued partners.

-- The researcher must be able to provide the various partners with the information base that allows parents and practitioners to function as co-equals.

-- The researcher must be able to draw freely on the special insights of each group and make the others aware of this as a group contribution.

-- The researcher must understand the educational issues central to both parents and practitioners in helping to establish a common task as the focal point for working cooperatively.

-- The researcher will need to keep preconceived plans for a research study open. Presenting a generalized approach with many options permits a study to be shaped by the total group.

-- The researcher must remain sensitive to the innuendoes that suggest potential intragroup problems.

-- The researcher will be called on to arbitrate educational issues peripheral to the cooperative research study; partisan positions must be avoided.

-- Where external issues surface to disrupt the research study or set up antagonisms among members, the researcher should distinguish them from intragroup conflicts arising from the study.

-- Where possible the researcher should facilitate discussion of external issues apart from the research study; the researcher should remove herself from further involvement" (p. 384).

Changes in the Role of Evaluators

In the process of establishing a collaborative relationship, a new role for the evaluators emerges. They must preserve their independence in order to report all data, whether perceived by the project as positive or negative findings. At the same time the evaluators create a working climate that sets the tone for the project staff to receive negative data without defensiveness, but as an aid to program improvement. Thus the evaluators educate without compromising their objectivity. This is a delicate balancing act, but a necessary one for evaluators to learn if they are to serve the client effectively. Both the evaluators and the project staff must work together to provide an optimum arts program for the setting in which the program operates.

The cooperative relationship further redefined the role of the evaluators; it required them to be "brokers" between the various groups. As an example, teachers in one school were giving strong negative cues about an artist. The same artist was well received in other schools. Teachers were reluctant to articulate the reason for their dissatisfaction to the principal or the project staff, but appeared comfortable providing detailed reports to the evaluators. They could not see his talents and ability to interact with students because of the external characteristics they found repugnant. On the other hand, the artist failed to acknowledge the type of community in which the school was located. It was very much different from the other schools he had worked in on other Urban Gateways' projects. Through informal conversations and sensitivity to differences in values, it was imperative for the evaluators to intrude as brokers between the institution and its personnel and the ABC staff and artists. Thus the evaluation role was interactive, serving as arbiters of group relations.

Shifts in the evaluators' role were also necessitated by our search for explanations of program implementation. Why was the program not implemented as

designed? What did the program changes look like? Who were responsible for making the changes? What conditions required change and how did the various groups respond to the change? While quantitative data could document some outcomes, other forms of data provided more appropriate information on program implementation. Thus we moved to focused and semi-focused descriptions of the school, the classroom, the artist and teacher in action, and the ambience of the general school. Descriptive data of program implementation led to more personal contacts with all the parties. The evaluators learned to make their personal presence less obtrusive. To reduce anxieties associated with evaluation, the focus was on the program and how it was serving the various groups. The evaluators' role included omsbudsmen tasks. Teachers and principals sought out the evaluators to complain, request, explain or praise. The evaluators brought matters to the attention of the project staff before matters became disruptive to the functioning of the program rather than waiting to include the information in a final report. The project staff acted on the information quickly and their responsiveness enhanced the importance of evaluation to the various partners.

The new role for evaluators creates a clear distinction between research and evaluation research. In research studies the intervention remains inviolate. In evaluation research studies, the intervention must accommodate to the naturalistic setting; it borders on the unethical not to adjust or correct something in the program until the intervention period has terminated if some facet of the program affects people. Thus, the role of the evaluator is interactive with the program. As Talmage and Haertel conclude in their study of cooperative (collaborative) evaluation, "Every context is somewhat different, and each has hidden problems that surface in unexpected ways. Alertness to potential problems and openness in helping to work them through are facets of the new skills needed for researchers to engage in cooperative participant evaluation research" (1981, p. 334). Our experiences with Model Builders and Arts for the Basic Curriculum certainly bears this out.

To this point the saga has taken us through the experimental designs, to quasi-experimental designs, to program evaluation designs that examine implementation as well as outcomes, to identification of outcomes that get to the heart of the intents of arts in the curriculum, to the need for rich descriptive data from multiple data sources to ensure differing perspectives in order

to understand the what, how, and why of the program. To get to this point in arts program evaluation, the role of the evaluators underwent change, from that of distant, objective experts to activists who work at forging a partnership relationship. Through such a relationship the program and its outcomes can be best understood, and ongoing changes made.

Data and Data Analysis

Continuing the saga of emerging methodologies for evaluating arts programs, we turn to an examination of the quantitative and descriptive data and data analyses. We learned that by combining what we can learn from both quantitative and descriptive data we were doing more than augmenting one way of viewing events and feelings with another way of understanding events and feelings. Bringing both types of data together created variables that were not initially considered as possible sources influencing outcomes. In the Model Builders evaluation the principal emerged as a new variable. In the ABC evaluation, it was conflicting values among the various groups involved in the program.

Using macro and micro units of analyses proved invaluable in understanding program implementation and program outcomes. But to obtain maximum value from different levels of analyses, both quantitative and descriptive data contributed separate and combined data that furthered understanding of both implementation and helped to document outcomes. The multiple perspective obtained from both types of data and analyzed at the macro and micro levels resulted in a kaleidoscopic view of happenings. Figure 5 illustrates the multiple views of the arts program possible from looking at the program through different prisms.

Summing Up

Returning to the three questions presented at the outset of the symposium, we are able to give evidence of positive answers, or at least point the way to probing the questions:

1. Yes, an arts program, introduced by an outside agency, using practicing artists who have had varying experience with and tolerance for the confines of a highly structured institution, is implementable.

But it takes constant nurturing.

2. Yes, an arts program can find acceptance in the school curriculum, and school personnel do come to understand that the arts have a unique role to play in the lives of students.
3. Yes, some teachers do extend their ways of interacting with students and do provide opportunities for looking at learning situations that encourage idiosyncratic ways of expressing ideas; and students do learn to respond in ways that enlarge their view of themselves and others.

Evolving evaluation methodologies are not the result of hit and miss procedures but of responsive evaluation (Stake, 1975). For arts programs which justify arts in the curriculum as a synthesis of "knowledgeful feeling" and "feelingful knowledge," the evaluation must display many of the same characteristics found in aesthetic education. It needs to be dynamic, interactive, sensitive to a range of expressive modes and idiosyncratic behavior and outcomes, and capable of extending our understanding of reality. We have not come up with the model for evaluating arts education programs. We can only use the most appropriate designs and methods of evaluation research presently available and push the screens of convention enough to permit us to appreciate unique forms of meaning.

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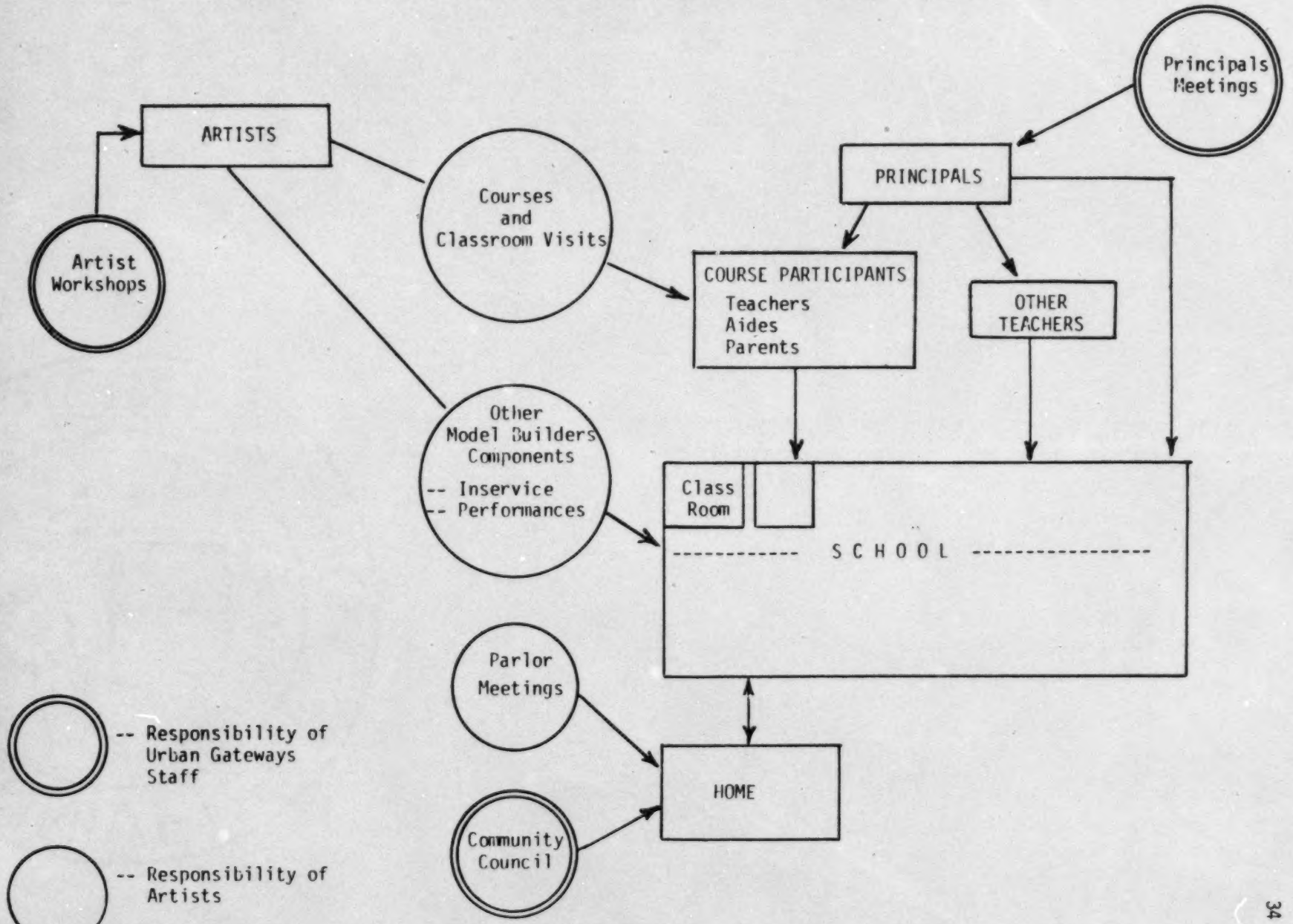
Table 1. ABC Evaluation Overview

Program Component	Collected data		Level of Analysis and Analysis Procedures			
			Micro Level (within school)		Macro Level (across schools)	
	Source of Data	Instrument	quantitative	descriptive	quantitative	descriptive
residency workshops	principal teachers artists students school staff evaluators	formal interview *evaluation packets informal interviews *evaluation packets informal interviews informal interviews informal interviews workshop narratives	descriptive statistics within schools by workshops	provided a narrative of a randomly selected workshop; synthesis of of written teacher and artist comments; synthesis of principal, teacher, artist interview results	descriptive statistics across schools by school, by workshop, by artist	synthesis of shared concerns as expressed in the interviews
teacher inservices	principal teachers artists	formal interview *evaluation forms informal interviews informal interviews	descriptive statistics within schools by inservice	synthesis of comments by type of inservice and across services	descriptive statistics across schools by school, by inservice	no feasible aggregates available
performances	principal teachers artists	formal interview *evaluation forms informal interviews informal interviews	descriptive statistics within schools by performance	synthesis of comments by type of performance and across performances	descriptive statistics across schools by school, by performance	no feasible aggregates available
six lines of inquiry (as found on page 15)	teachers artists evaluators	*evaluation packets *evaluation packets *summary assessment forms	evaluation team's assessments	reasoning behind team's assessments	correlation of (a) teachers' residency ratings with evaluation teams' assessments; (b) artists' residency ratings with teams' assessments; (c) the 3 tabled program components with teams' assessments; (d) teachers' and artists' residency ratings	synthesis of shared concerns as expressed in interviews

*Designates a form systematically designed to yield quantifiable data.

Figure 1. Urban Gateways' Model Builders Project: An Impact Model



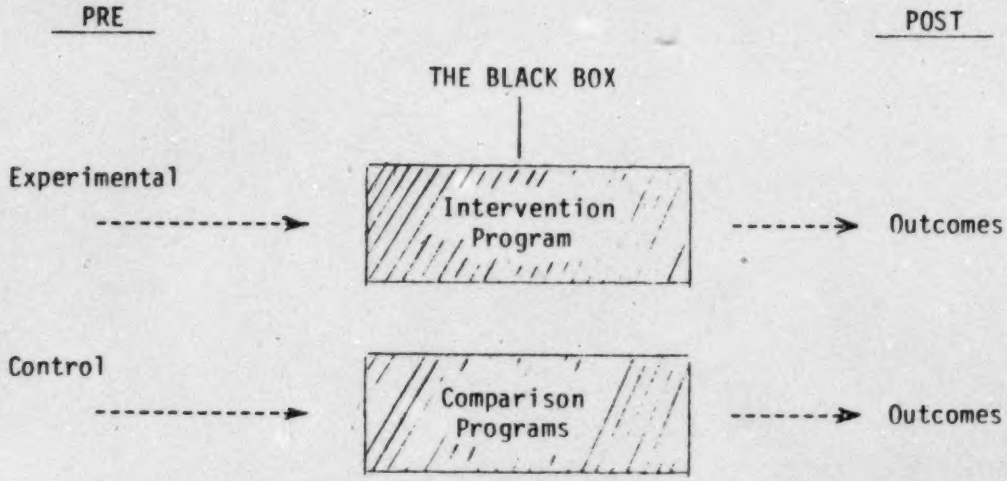


Figure 2. The Black Box Phenomenon in Program Evaluation

PROGRAM EVALUATION MODEL

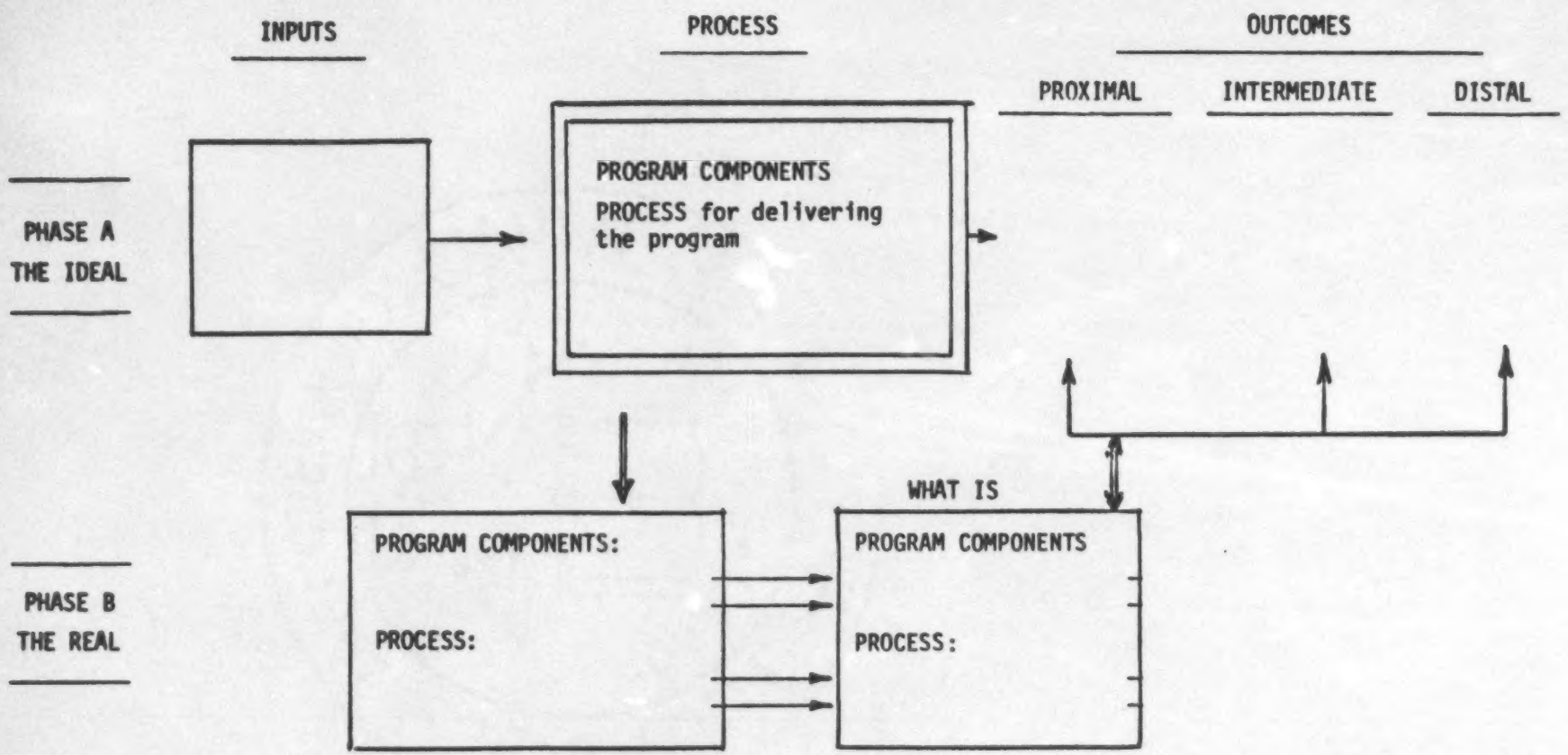


Figure 3.

GENERALIZED PROGRAM EVALUATION MODEL

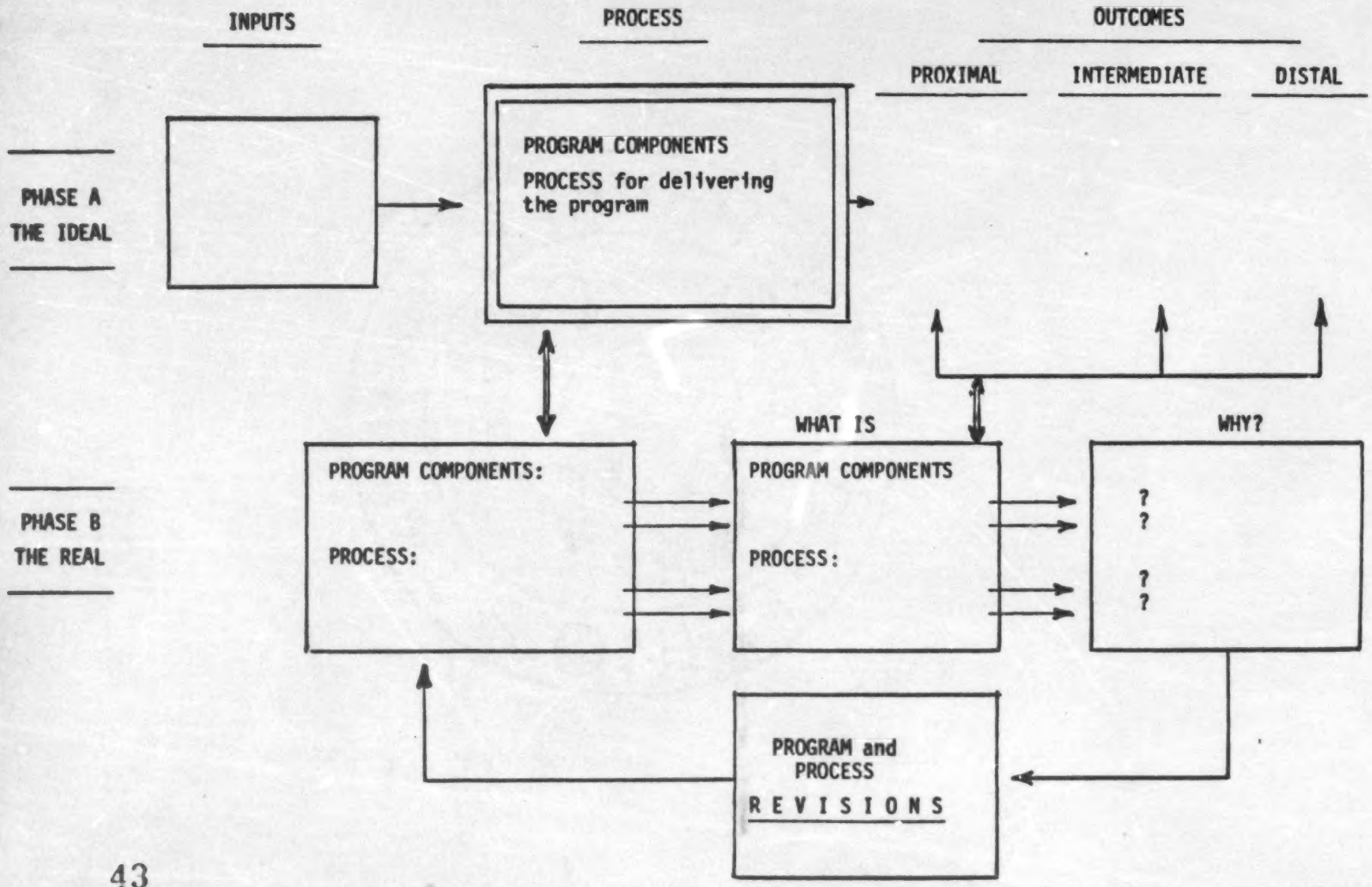


Figure 4.

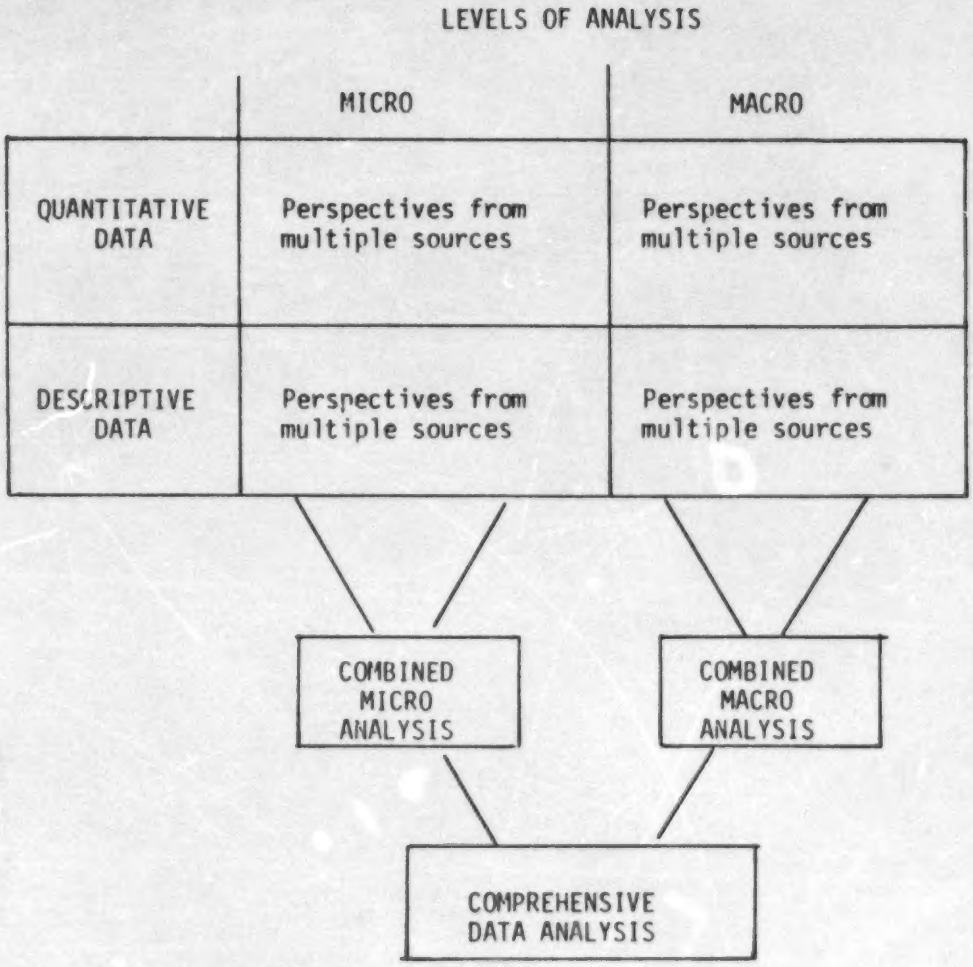


Figure 5. Kaleidoscopic Evaluation design

Appendix A

Sample Items from Model Builders Evaluation and Follow-Up Study*

My Class (learning environment questionnaire administered to students)

1.	The pupils enjoy their schoolwork in my class.	YES	NO
2.	Children are always fighting with each other.	YES	NO
3.	The same people always do the best work in our class.	YES	NO
4.	In our class the work is hard to do.	YES	NO
5.	My best friends are in my class.	YES	NO

School Community Representative Interview Schedule

3. How do you get parents to attend the Model Builders workshops and meetings?

5. What kinds of Model Builders workshops or meetings do parents seem to enjoy?

6. Do teachers and/or the principal show interest in the parents' involvement in Model Builders?

11. Do you notice more art-related activities around the building over the past three years?

12. Do you have any suggestions for the Model Builders project staff in working with you? (With parents? With teachers and principal? With students?)

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*Complete copies of each instrument are available upon request from the authors.

Sample Items from Model Builders Evaluation and Follow-Up Study

Teacher Questionnaire

1a. As part of the Urban Gateways course, have any Urban Gateways personnel visited your classroom?

1b. (If Yes) How many times: ____ Length of visit(s): ____

1f. How well did the artist/instructor relate to your class given the usual classroom constraints? (Describe any specific problems the artist/instructor had relating to your class).

4. Are any of the activities or lessons you plan for your class based on something you either learned in an Urban Gateways course or learned from a course participant?

(If Yes) a. Please give one or two examples:

b. Were your students responsive to the activities? Please explain.

7. Have you noticed any changes in students' behavior during assemblies or Urban Gateways presentations within the last two years? (If Yes)

Please describe:

12. Has the administration of your school encouraged you in any way to implement Urban Gateways course ideas? (If Yes) Please describe:

Principal Interview Form

2. How much of a demand has the Urban Gateways Model Builders Project made on school resources, including provision of space for activities, time spent scheduling events and activities, and provision of materials and equipment?

3.1 How effective are the 4 Model Builders (Urban Gateway) assemblies? Any spin-off--teachers? School?

4a. Have you observed the implementation of Model Builders related activities in your school? (If Yes) Can you give some examples of these activities?

8a. Based on your school's 3-year experience with the Model Builders Program what do you feel are the program's major strengths?

8b. What are its weaknesses?

Appendix A

Sample Items from Model Builders Evaluation and Follow-Up Study

Principal Interview Form (continued)

10. For the future, what kind of relationship would you like your school to have with the Urban Gateways organization?

Illinois Course Evaluation Questionnaire
(developed by Measurement and Research Division, Office of Instructional Resources, University of Illinois (c) By Richard I. Spencer, 1965) (completed by teacher participants in Model Builders courses)

Response Code

Mark SA If you strongly agree with the item
Mark A If you agree moderately with the item
Mark D If you disagree moderately with the item
Mark SD If you strongly disagree with the item.

1. I learn more when other teaching methods are used.
2. It was a waste of time.
5. The instructor seemed to be interested in students as persons.
9. It was easy to remain attentive.
18. The instructor had a thorough knowledge of his subject matter.

School Observation Form

III. Social Environment. Describe the general social climate in the school by observing social interactions and examining bulletin boards, written notices, etc.

A. In the locations listed below, describe briefly examples of interactions you observe, including the formality, respect and general attitudes exhibited. Include teacher-teacher, student-teacher, and student-student interactions as well as any interactions of teachers and/or students

Appendix A
Sample Items from Model Builders Evaluation and Follow-Up Study

School Observation Form (continued)

with administrative staff. (Use adjectives such as warm, hostile, indifferent, authoritarian, permissive, etc.).

1. Playground
2. Student lunchroom
3. Hallways
4. Regular classrooms
5. Special classrooms (LARC, ESEA, bilingual, etc.)
6. Overall building
7. Teacher's lunchroom or lounge (specify)
8. Bulletin boards (social events posted, activities)
9. Main office

B. Describe the relationship of the principal and/or assistant principals to teachers and students (infer from teachers, impressions during principal interview, notices or bulletin boards, over loud speaker.)

C. Describe the relationships of the school clerks and other administrative staff (other than those in B above) to teachers and students. (Observe office procedures).

D. Describe the relationship of teachers to each other. Do they freely socialize, or keep to themselves? Do they have any time during the day when they can talk together (lunch, before school)?

E. Is the School Community Representative in evidence?

F. Characterize the Social Environment in a single paragraph.

VII. Classroom Visits. Visit at least 10-15 classrooms (depending on the size of the school) for a period of 5-10 minutes each. Plan which classrooms you will visit with the other members(s) of your observation team to avoid both (or more) visiting the same classrooms. Complete as much of the following information as possible for each classroom.

Appendix A

Sample Items from Model Builders Evaluation and Follow-Up Study

School Observation Form (continued)

Room No.	Teacher's name	Model Builders Resources	Model Builders Related Activities	Model Builders Related Activity (if observed) Effective/Not Effective 1 = effective 5 = not effective

Rate each classroom on a scale of 1-5. The adjectives represent the extremes. For example, A refers to classroom activities in terms of the students' creative/noncreative contributions. In a classroom where students make extensive creative (original) contributions, the rating would be a 1; for a classroom where students make little or no creative contribution, the rating would be a 5.

A. Students' creative contributions: very extensive/none

C. Creativity: encouraged/not encouraged

H. Teacher: imaginative/unimaginative

L. Students: attentive/unattentive
What is the teacher's most notable strength? weakness?

XB. To what extent has Model Builders had an impact on this school? (Include as much empirical evidence for your answer as possible).

Appendix A

Sample Items from Model Builders Evaluation and Follow-Up Study

Teacher Implementation Questionnaire

(Sample list of activities)

12. Listening to children talk about arts experiences. (general MB)

13. Looking at a finished product to discover ideas for the next project. (general MB)

14. "Extending" a given fact with an arts project (using the arts to explore facts, taking them into a new area of thought). (general MB)

15. Analyzing student work for signs of an arts process. (general MB)

16. Experiencing senses of sight, touch, movement, sound, and taste for their own sake (circle those senses which apply). (general MB)

1. Working with verbal descriptions and definitions. (Visual Arts)

2. Setting up camera, lens and recorder unit. (Video)

3. Comparing sounds: their length, pitch, intensity, and colors. (Sound)

Appendix B

Sample Items from ABC Evaluation

Residency Workshop Observation Form

Points of focus for the narrative to be developed:

1. What was the artist trying to do? What was the object of the lesson? Ask the artist what his/her intent was after the lesson. Does it match up with what you had observed? (LESSON)
2. Is it appropriate to the students? (FIT)
3. How does the artist interact with the students? (METHODOLOGY)
4. What is the teacher doing during this time? (TEACHER)
5. What is the extent and attitude of the student participation? (STUDENT)
6. Be alert to unusual or unanticipated occurrences.

School Observation Form

Check where you find art-related activities in the school and the extent of the activities. (+ = a good deal of evidence; 0 = some evidence; - = no evidence) If not observed leave blank. Then describe the evidence for each rating and indicate if it is ABC related.

Note to observer: Before your site visit, review the ABC activities pertinent to your school (residencies, performances, CEMREL, other events).

a. _____ office
b. _____ hallways
c. _____ lunchroom
d. _____ library
e. _____ special rooms
f. _____ teachers' lounge
g. _____ classrooms
h. _____ other places: _____

_____

Description of evidence:

Appendix B

Sample Items from ABC Evaluation

Teacher Evaluation of Residency Form

Session II

Please circle the appropriate number (1-5) and add comments:

1. Scheduling, necessary room set-up, supplies and materials were within the capabilities of your school situation.
2. The goals and content of this session as presented by the artist and in the printed materials were appropriate to your interests.
3. The concepts, techniques and activities presented were appropriate for your students.
4. In terms of continuity, this session expanded on concepts and skills dealt with in earlier sessions.

Artist Evaluation of Residency Form

Session II

Please circle the appropriate number (1-5) and add comments:

1. Room was ready with appropriate set-up, materials and supplies.
2. Teachers were enthusiastic, supportive and participated.
3. Students seemed comfortable with the concepts, techniques and activities.
4. There is evidence of carry-over of concepts and skills from previous sessions

   by teachers:

   by students:

Appendix B
Sample Items from ABC Evaluation

Teacher Performance Evaluation Form

General and specific comments were elicited as well as ratings (1-5) for the following questions:

1. Was the performance appropriate to students' interests and age levels?
2. Did artist(s) demonstrate control in guiding audience response?
3. In your view, was the program an effective learning experience?
4. Do students show greater appreciation of this art form or cultural group?
5. Urban Gateways provides printed educational materials to supplement programs. Did teachers receive copies of these materials? YES___. NO ___. If yes, what is your evaluation of them as teaching tools?
6. Could the program be useful as a stimulus for further classroom discussion and study?

Teacher Inservice Workshop Evaluation Form

General and specific comments were elicited as well as ratings (1-5) for the following questions:

1. The workshop was applicable to the age or grade level you teach.
2. The ideas in the workshop were clearly presented.
3. Useful ideas were presented for implementing arts activities in the classrooms.
4. The workshop helped you to become more comfortable with arts concepts and techniques.

Appendix B
Sample Items from ABC Evaluation

OER Assessment of ABC's Six Lines of Inquiry Form

	Ratings (1-5)
1. Extent to which program components are implemented	____
2. Degree to which teachers, parents and students are receptive to ABC activities	____
3. Extent to which teachers use art-related activities	____
4. Effectiveness of artists-in-residence	____
5. Changes in school environment that reflect infusion of the arts	____
6. Effect of ABC on broadening students' understanding	____